



**EAST CAROLINA TEACHERS COLLEGE
BULLETIN**

**FIVE YEARS OF PROGRESS IN DRAMATICS
THE CHI PI PLAYERS**

By

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GREENVILLE, NORTH CAROLINA

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FOREWORD

Dramatic activities at East Carolina Teachers College have been largely centralized in one organization and under the leadership of one person for a period covering approximately five years. In this time dramatics as an extra-curricular activity has taken on new meanings and has become a vital campus-wide force. This, furthermore, has been without benefit of formal faculty supervision, although not without faculty support.

The school has always encouraged dramatics and has had a reputation for giving good plays from its earliest years. Every senior class has given a play, and so have literary societies, clubs, lower classes and other groups given plays. Each of these was until late years, however, a unit within itself each working separately for one production. Members of the faculty directed many of these and faculty sponsors and committees were pressed into service as assistants. For others, directors from outside were engaged and the list of these guest directors is an imposing one.

For two years, 1933-1935, this College was the center of a Federal project in community drama, with the director for the district in charge of dramatics in the College. She also taught a class in play production. For the first time there was serious attention given to play production or theatre arts. Enthusiastic groups did excellent work, a dramatics club, "The Maskers," was organized and a number of plays were given. It seemed that at last a well-organized program was to be carried out, but when the director was called elsewhere, the group was left without a leader.

In the fall of 1936 a young man entered college who stepped into leadership. For the six years since, Clifton Britton has been leader in virtually all dramatic activities on the campus, except those connected with class work.

He entered college with a reputation for achievement in dramatics that had preceded him. He came from a county that had a little theatre, the Northampton County Little Theatre, and where the children in the schools were brought up on dramatics. He scarcely remembers when he first took interest in plays but his first success was when he directed a play for the seventh grade, his own class. From then on throughout high school days followed in rapid succession play after play on which he worked, either playing a role, directing, advertising, constructing scenery, or doing technical work. All this was under the training of the Milwaukee Community Players. In the gap between high school

and college he was busy assisting with high school plays in neighboring counties as well as his own.

His dramatic career he expected to be interrupted by college but he found that he was only entering a broader field. In his first term, as a Freshman, he was called upon to direct the senior play, a precedent unknown perhaps on any campus. After a signal success with the Senior play in the fall, followed by another success with the Senior-normal play in the spring, his reputation was firmly established and it has been growing ever since. For the past two years he has been official director of dramatics for the College. At the same time he was working for his Master's degree in the field of English, which he received in June of this year. His thesis, under the title "Behind Red Velvet," is a handbook for high school English teachers interested in coaching dramatics.

The dramatics club, the Chi Pi Players, organized his second year in College, and has been a kind of laboratory for him in which he could work out his ideas, test theories, and experiment. All the facilities of the College have been at his disposal for this work and he has had the full cooperation not only of his major department, English, but of all others. He has been an eager student, working with singleness of purpose. "The play's the thing!"

He was one of forty students chosen by a New York Board of Directors from over two thousand applicants to study at the Plymouth Drama Festival at Plymouth, Massachusetts. There his work met with marked approval.

The climax of his college career, he says, was when the Chi Pi Players in the spring received the certificate of highest award from the Carolina Dramatics Association. Their success is his.

This bulletin is in a measure a report of the work of this organization prepared by their leader. Their achievement is told in terms of records of plays that show stages of progress. One may from the various points of view catch something of the spirit that is back of this achievement. It is an account of what has been done in one college by a group of students, amateurs working for high standards of dramatic art, under intelligent leadership.

The following pages speak for themselves.

MAMIE E. JENKINS,
Of the English Department.

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THE CHI PI PLAYERS

The official dramatics organization of East Carolina Teachers College, The Chi Pi Players, in the spring of 1937, began its work with the following purposes: to give students practical experience in dramatic interpretation and production; to promote interest in dramatic activity; to develop the creative talent of the students; to encourage the reading and witnessing of better plays; and to promote enthusiasm for artistic values.

Every teacher-training institution should face honestly this situation: that far too many students remain artistically illiterate. It is part of the Chi Pi Players' work to give every student who is training to be a teacher experiences which will help him to understand the contribution which artistic expression can make to his life and to the lives of his future students. As the student takes part in dramatics, he gains not only the personal quickening which all expressional activity involves, but also an increasing awareness of the reality and importance of artistic values. The club emphasizes the fact that dramatic experience is readily available to more students than other forms of artistic experience because it is more nearly allied to life. This means that through participation in dramatics the student becomes actively aware, aware because it is part of his own personal life, of the value of artistic activity. Another objective of the club is to train its members to act not only as individuals, but as individuals cooperating with others to attain a social goal, and cooperating, they insist, means actually "working with."

The Players have only two strict regulations for membership. Every person must make and maintain an average grade of "three" before he is eligible and after he is a member he must attend the regular monthly meetings. While there are no other specified rules, there is one unwritten law that is rigidly enforced, and that is everybody must work. The club believes in young men and women and strives to bring out the best in each one.

The organization has been very progressive in its five years of activity. It began with one spotlight and today has the best stage-lighting system in Eastern North Carolina. A well-equipped green room, a make-up laboratory, a property and costume room, and a scenic shop are now our own in place of the teachers' class rooms, in the halls, and in odd corners. Starting with a few pieces of scattered scenery, the club has now approximately \$3,000 worth of equipment.

The club is a member of the North Carolina Dramatic Association which entitles it to participate in the State Drama Festival at the University. In this year's festival the players won the Certificate of the Highest Award for their production of

"Rainbows in Heaven" and received the highest citation from Director Samuel Selden.

Those who have gone out from the College have benefited greatly by the work of this organization in that the knowledge of dramatic art gained while members has been of untold value to those who have entered the teaching profession, and has given those who are not teaching a better appreciation of drama. A number trained here have charge of dramatics activities in schools or are leaders in community dramatics. A few have continued their study and have become professionals.

Strong determination and hard work have distinguished The Chi Pi Players and it stands out as one of the leading organizations on the campus and one of the foremost dramatic societies in the state.

CHANCE FOR EVERYONE

The Chi Pi Players believe one of the most favorable ways to learn dramatic art is by actual experience in production. During a year's program every member is given opportunity to work with one of the major plays. Here the student may gain valuable training in such fields as acting, directing, costuming, lighting, stage management, construction and painting of scenery, and make-up. He is instructed by one of the senior members who has proved in a previous production or productions his ability in that particular field.

A beginner may change jobs as often as he wishes or whenever he thinks he understands thoroughly his immediate duties and wants to test his ability in another field. Therefore, most all of the college productions employ large casts and a full technical staff. In a year's time it is possible for a student to act in a production, stage manage, operate sound and be an assistant to the master electrician. Seldom does a student perform the same duties twice during a season, except those officially appointed by the director and approved by the president of the organization.

Dramatic art at East Carolina Teachers College is directed toward developing and promoting the personal growth of the student. In this belief the Players choose their plays with great care and thought. Their test for the real value of a play is the effect upon the students who work with it. If they grow to like it better as they rehearse it, see new meanings, new beauty, and a real challenge to their creative and artistic abilities, then the play is worth doing.

The plays here presented have stood that test, and each has been a stepping stone to the Players' outstanding reputation for producing good theatre. The plays have been of different types, and have afforded the many students who worked with them rare opportunities to vary their experiences.



MEMBERS OF THE CAST OF A MAJOR PRODUCTION CAUGHT BY A CHI PI PHOTOGRAPHER DISCUSS-
ING AND ENACTING SCENES FROM THE PLAY.

A CHI PI'S EVALUATION

Chi Pi encourages its members to active dramatics. The Players do everything from finding properties to assisting in directing. One member, in fact, acted as assistant director, played a number of major leads, assisted on make-up, worked as stage hand, designed costumes for an eighteenth century production and attempted scenery construction. The girl also carried a maximum scholastic load. This illustration may serve to point out the deep interest that can be aroused in a college student to turn idleness into creative energy.

A college senior, mentally alert but with a personality that had had no more opportunity for developing than that of a receding shadow, found herself cast in an important production. Her size was partly responsible for her selection as the character, but her physical suitability and aimable desires could not offset her deep fear. She was afraid, afraid of being herself. So much so that the idea of pretending to be someone else lured her, but bewildered her at the same time. The obvious result was painful stage fright. Many a dramatic group would have forced her out by her own feeling of her lack of adequacy, but not this one. That possible personality was as important as the minor character interpretation in the play. This change in attitude brought remarkable results—for not only was the performance finally acceptable, but the rigorous over-hauling done to the individual brought out a more definite personality, and she became successful as a student teacher, where failure might have resulted. The more correct placing of vocal tones gave her surety, and success before her friends gave her confidence.

Chi Pi is expanding beyond the local horizon, for the organization is not only interested in developing individuals, but is interested also in bringing honor to the college. This can best be done by competition with other colleges. In the spring of '41, the Players first entered the Eastern drama festival by the presentation of a one-act fantasy which received second place. The following spring found the organization better prepared for more active participation in the festival program. This time the entry was a mountain farce whose district success enabled the players to attend the festival at Chapel Hill, where, in addition to first rating, it received a high citation. At the same festival honorable mention was also made for original costumes, and a number of members entered the make-up contest. More emphasis on the type of work that will bring such recognition will be one of the specific aims in the Players' further experiments.

A challenge extended to its members by the Chi Pi has often been answered. The girl who learned to take harsh criticism and

kept that cheery twinkle, the boy who swallowed his pride and allowed a younger girl to polish his pronunciation, the Beau Brummel who played a brief "walk-on," the awkward girl whose role forced her to dance a lilting ballet step, these have answered the challenge along with countless others.

Recognition must be given any organization that can arouse constructive enthusiasm by overcoming an indifferent and aimless lack of personal accomplishment.

—RUTH BRAY.

STAGES OF PROGRESS

The Chi Pi Players, in their five years of activity have made steady growth, each play marking some definite stage of progress. They have produced various types of plays and many that amateurs rarely attempt. Evidence of their success has been the large audiences that they have drawn, not only from the college community but from distant counties and towns.

Further evidence of success has been shown by criticism from the discriminating people who have come to judge some of the plays as theatre. Among these have been directors of high school, Little Theatre, and college groups. No less valuable has been the criticism from nearer home, the college faculty.

The work of our dramatics group actually started six years ago, as those who worked together on plays for one year felt the need of an organization.

The production of "Smilin' Through" really marked the beginning of the Chi Pi Players' career on this campus. The audience seemed delighted with what they called "effective staging" of that first play, especially the lighting effects. The only lighting equipment available for special lighting effects was a couple of spot lights with fruit jars for dimmers.

Since that time the stage of Austin Building, which has been our stage for the entire time, has been the scene of many productions. With each of these some new bit of equipment has been added; and each play has left some lasting distinctive imprint in the memory of those who worked with or saw it.

In the second play, "Tweedles," by Leon Wilson and Booth Tarkington, which was the last in a series of annual senior-normal plays, were introduced the first off-stage sound effects. The sound of the ocean in the distance and a musical background were great aids in giving desired effects.

"Children of the Moon" was a far more difficult production and did much to establish the reputation of the Players. This tragedy requires excellent acting and has stirring dramatic scenes. It is an universal study of insanity and demands much research by the director and cast. The young woman who plays the leading role learns of the taint of insanity in her family line and under the power of suggestion exerted on her by her jealous mother, yields herself to the madness she seems powerless to escape. This play was the play that won the director a scholarship to the Plymouth Drama Festival, and gave him an opportunity to work in the professional Theatre. The director used a cut version of the play for his entrance recital.

The first money spent for lighting equipment, which is now valued at \$1,200, was purchased for this play. Six spotlights

were bought, but there was no equipment for mounting them so they were hung on broomstick handles.

A farce, "The Milky Way," presented in December, 1939, was notable for its fast tempo. The comic effects brought much laughter and at the right places, a much desired audience reaction. The play established versatility.

A comedy drama, "Stage Door," in the same year stands out because of the skill required in the direction of an extremely large cast. Those who know dramatic work say that it is hard for a director to keep balance in the stage pictures when so many players are on the stage. Of the thirty-two in the cast of "Stage Door," as many as twenty-seven were on the stage at one time. The stage pictures, however, were formed and dissolved so that the characters never seemed to get in one another's way.

The work back stage in this had need of constant direction also, for there were twenty-two girls to be dressed and made-up. Seventeen girls who needed only straight make-up as young women were put in a row and made-up "en masse" by one member of the make-up staff while others worked on the "character parts." One hundred sixty dresses and sixty-nine pairs of shoes were in the dressing rooms for the production. Chaos would have resulted if this play had been attempted at an earlier stage, before the members of the cast and staff had learned the art of working together.

The most striking play, in some respects, of the past five years was "The Skull," a comedy-mystery given in November, 1940. Though it was a comedy, it had a weird and ghostly atmosphere that sent cold chills down one's spine. This effect was built up largely by the use of lights. Ghostly greenish lights that, with the good lighting system then in use, which could be dimmed down and brought up at will, were used. This play has been described as having the greatest audience appeal of any on the list produced here in recent years.

The production of "Ramona" in February 1941 was the world's premiere of the play as adapted for the stage by Arthur Jearue from Helen Hunt Jackson's novel. This, a romantic drama based on the decay of the Spanish-American regime and the extinction of the American Indian, stands out for its beautiful staging. The sets were striking in color and the stage highly picturesque. A particularly impressive scene showed Alessandro, the Indian lover of Ramona, looking down over the lands of his fathers, his arms upraised, crying, "They are a pack of thieves and liars, everyone of them. They are going to steal all the land in this country. We all might just as well throw ourselves into the sea and let them have it."

The successful creation of the tragic and bitter mood demanded by "Wuthering Heights," distinguished that play. This mood was created by the interpretation of character, the sombre sets that provided the background, and the effective lighting. All of the scenery and costumes for this production were made on the campus. This, by the way, was also a leader in box office receipts.

In the presentation of "Double Door," a melodrama, one of the best plays of the current year, an interesting point was that practically every member of the cast was new to the stage here. Despite that fact, there was much excellent acting in the play, and none was really poor. For this production, the full lighting system, which had at last been completed, was used—eleven dimmers, twenty-four spotlights, and two X-rays—all controlled by a switchboard. A new sound system had just been installed and was used for the first time in this play.

"Little Black Sambo" was the first children's play to be presented by the college for the sake of the children. Although the direction was worked out primarily for children, the play was obviously enjoyed by the many adults who saw it. This play stirred in the Chi Players the hope that East Carolina Teachers College might some day become a center in this section for the children's theatre as the University is for the folk play and adult drama.

The highest peak was the presentation by an advanced cast of Henrik Ibsen's "A Doll's House." This was the Players first attempt to present a classic and the results were highly gratifying. Patrons of the theatre in Eastern Carolina seldom get a chance to see one of Ibsen's plays and the Chi Pi Players are delighted to please the section they serve. The cast was honored by having a native Norwegian present at the opening night to offer suggestions and criticisms. She had seen the play given in Christiana, her native city, in other places in Europe, and in New York. She said, "I am glad to see Ibsen is not dead in America" and spoke highly of the production as a whole and commended especially the leading lady's interpretation of Nora.

The outstanding creative drama is the annual production of "Victory over Death" a beautiful and impressive pageant-drama portraying the Passion story. The interesting feature of this production is that everything connected with the production was created by people here on the campus—the adaptation from the Scriptures for the stage, the designing and building of sets, the making of costumes, and the directing of the production. Over a hundred and twenty-five students and faculty members worked on it. Approximately 3,600 persons have witnessed the four performances in the past two years.

It has been the aim of the organization not to present plays for entertainment value only, but also to present them as a part of the general culture that should be obtained from college life.

The program mapped out for the year ahead 1942-43 includes; "The Man Who Came to Dinner," "Ladies in Retirement," "Jack and the Beanstalk," "Remember the Day," and "Victory over Death."

COLLEGE COURSES FOR DRAMATICS STUDENTS

While there is no department of Dramatics at East Carolina Teachers College, students wishing to receive instruction in dramatic art for the purpose of teaching and directing in high school or planning to work for a degree in dramatics at some other school later will find some of the courses will be of great value to them. Any students especially desiring to work in dramatics as an extra-curricular activity either in their schools or communities will be wise to choose one or more of these courses as an elective.

Oral English, English 218, is a course planned to develop good speech habits and the ability to talk well before a group. Drills are given to correct the common errors in grammar and to establish correct pronunciation and clear enunciation. The instructor places emphasis on effective oral reading, short-topic discussion, and participation in meetings. Voices of the students are recorded.

The Shakespeare Course, English 325, is invaluable for all interested in any phase of dramatics.

The Modern Drama, English 314, in which representative modern dramatists, Maeterlinck, Hauptmann, Galsworthy, Barrie, Shaw, O'Neill, and other contemporaries are studied with attention paid to types and movements, is a rich course for aspiring dramatics students.

Current Broadway plays, in English 230 are studied from the point of view of those interested in the theatre, and in the reading of plays for pleasure. Such plays as "The Corn is Green," "The Little Foxes," "Life With Father," "Watch on the Rhine," and "Junior Miss" are cut and read aloud. This is a one-point laboratory course for which the students meet for a two-hour period once a week.

High School Dramatics, English 330, offers a study and practice in the elementary principles of producing plays, for the purpose of helping the high school teacher-director. Each student before completing the course is required to take part in

one production and develop a complete set of plans for producing a play.

English 331 is somewhat of a continuation of English 330 with emphasis placed on the various theories of directing and on methods in rehearsal.

English 332 is a more advanced course with emphasis on acting and interpretation. During the course the student will be given an opportunity to interpret scenes from current and world-famous plays and study the more advanced theories of acting.

Home Economics 215 is a course that should be of interest to those who enjoy the designing of costumes. The study makes application of the principles of design to dress. A study of national and historic costumes forms the basis for designing modern costumes.

Grace and poise are required of every good actor whether he be an amateur or professional. A student of dramatics should make an attempt to train himself to get the largest and freest sense of action from the least possible effort. Grace is pleasing for the obvious reason that it is human nature to dislike unnecessary effort. An audience, furthermore resents awkwardness because people cannot help feeling embarrassed for the awkward person. Therefore, every beginning student of dramatics should start his college career with courses that will train his body. The courses at East Carolina Teachers College are in the Department of Physical Education as: Fencing, Folk Dancing, Clog and Character Dancing, and Social Dancing, which are respectively numbers 22, 112, 107, and 111.

AN EXPERIMENT IN CHILDREN'S DRAMA

During the fifth year of their experience in play production, the Players were ready to expand and venture into new fields of the drama. The desire to produce a children's play had been aroused by their seeing a Clare Tree Major production of "Alice in Wonderland," presented at the college and sponsored by the American Association of University Women. This opportunity soon came for them earlier than they expected. The A.A.U.W. requested them to present a play for children to be sponsored by them the next season. It was, they knew, a tribute to be asked to follow the Clare Tree Major Players. The play selected was "Little Black Sambo."

The College students then entered into a new field of work—children's drama. An exceedingly important part of the experiment was to convince the college students that there was, without doubt, a growing interest in children's theatres throughout the world, and that the next twenty years is likely to see much history made in child drama. Whether it will come through the efforts of the amateur or the professional theatre is impossible to say.

A definite educational policy governed the production of "Little Black Sambo." Standards in staging and acting were kept as high as for any previous production. Actors were encouraged to work out their own interpretations of the characters they played in such a way that the child would have a satisfying realization of them. Neighborhood families, and public school teachers were inspired by the enthusiasm of their children and students to acquaint them with the story before they came to see it. One neighborhood had a group study of it. Sometimes, during rehearsal periods, a critic teacher from the Training School was invited to discuss with the cast what the children expected of the production and what would be their reactions to certain scenes. The producers and sponsors made every effort to bring about a general appreciation of the drama they were presenting.

Efforts were made to give every child the opportunity to see the play and enjoy every minute.

To help create the mood of story-land the children were greeted at the front door by ushers who were dressed as Donald Duck, Mickey Mouse, Snow White and Dopey, favorite characters from children's literature and current moving picture shows.

For one entire afternoon and evening the Austin Auditorium, the Chi Pi Players' Playhouse, was dedicated to the purpose of

bringing new and delightful experiences to boys and girls, experiences which would broaden interests and bring about a finer understanding of people.

So valuable was this experiment that it was a pity it existed for so short a time. One cannot help wondering how far and how deep the influence of that production went, and whether today there are still many teachers and students who think of their connection with it as one of the most enjoyable dramatic experiences of their lives. There are encouraging signs that there will be more children's plays, signs that point in the direction of the "shining towers and crimson banners."

POINTS OF VIEW

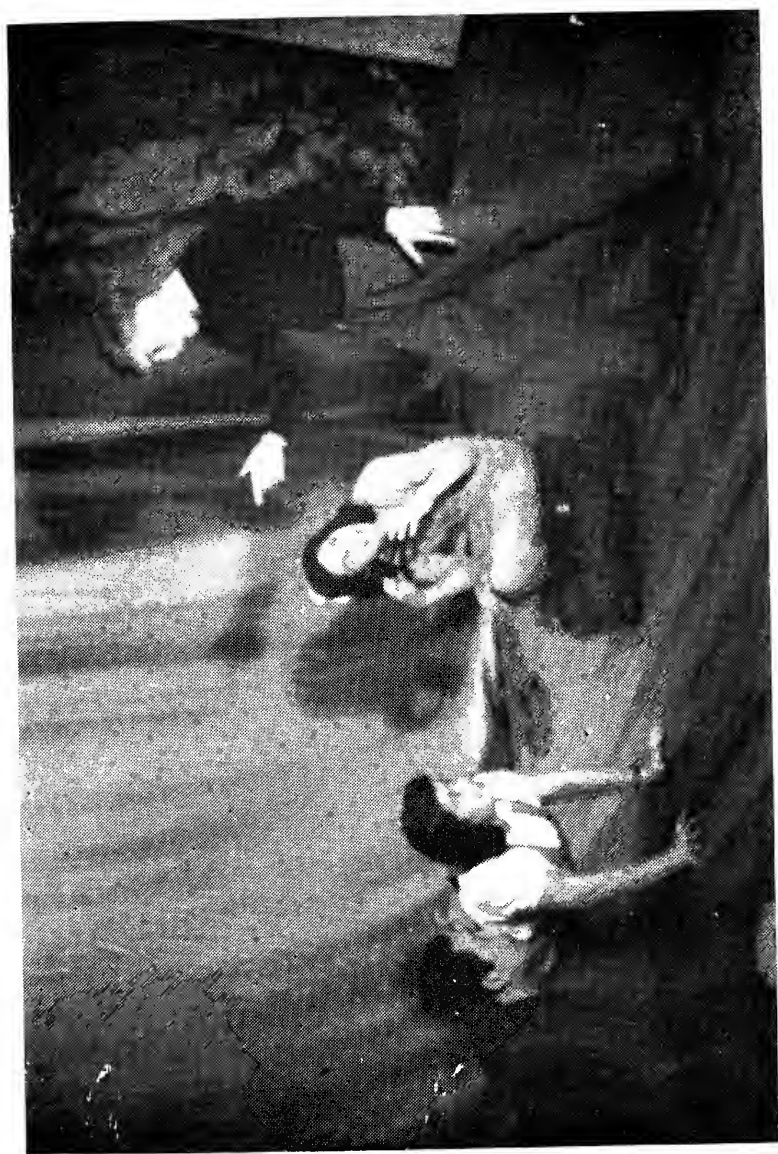
The director is always interested in knowing what those in the performance take away with them and in having some audience analysis. Various points of views are presented in the following pages.

Representatives of different groups were requested to give their reactions to the play and the director himself takes the lead by presenting some of his problems and impressions, and some of the ways and means by which he secured effects. The producing is further represented by the stage manager and the costumer. From the cast by the leading character and one who took a minor role, one popular with the children speak. Instead of children themselves giving their impressions, one teacher from each school level has reported on the way in which it was received by the school children. A college student who knows production but was merely one of the audience that night is the spokesman for the college students. This section could hardly close without a statement from the sponsors The American Association of University Women.

PROBLEMS OF THE DIRECTOR

"Places everybody! The director wants to see the entire company on the stage. Places everybody!" shouted the stage manager from the second-floor flyroom. In less than four minutes twelve boys and girls assembled on the main stage for the first blocking rehearsal of "Little Black Sambo and the Tigers." The cast included faculty, children of the faculty, football players, musicians, cheer leaders, History, English, and Primary majors. A few of the members had had dramatic experience in previous plays while others had never before been on any stage. Among the group stood a very small boy from the City High School who had been chosen to play the title role of "Little Black Sambo." The director faced his first major problem of the production—to direct the experienced and the inexperienced college students, who were adults, and an adolescent, a high school student.

The more aggressive members of the cast had to learn to be patient, and to modulate their parts in accordance with the needs of the whole scene. The timid high school student with down-cast eyes, afraid to speak above a whisper, had to be taught that he was wanted and that he had his place, that as he had the leading part the college students would wait for him and that he must speak out loud and clear. The inexperienced players had to go through a period of training in stage technique. They were



LITTLE BLACK SAMBO MEETS THE FIRST TIGER AT REHEARSAL.

given every opportunity for expressional activity in a cooperative situation. Throughout the entire rehearsal period they were encouraged to discover the reality of artistic values. They learned about art not simply as something other people talked about or something the director believed in, but they learned by taking part in a creative process.

Broad comedy is understood and enjoyed by children far more than is subtle comedy. Directing the cast to paint with rather bold splashes and bright colors was another of major concern. It may be said, however, that this practice can easily go too far and insult the intelligence of the audience. While they were cautioned not to over do the many comical actions; they were told to be spontaneous and act with freedom. Football players had to crawl around on their hands and knees, stand on their heads, leap through the air as fierce tigers; the girls had to learn various mannerisms of the jungle monkeys, swinging over the stage on artificial vines and climb trees in order to satisfy the director. Occasionally the stage manager would have to bring out the first aid kits and bandage the scratches from projecting nails in unfinished scenery or nurse wounds inflicted from the director's scolding.

To be an actor in a theatre for children was a new and responsible specialty for the Chi Pi Players. They quickly realized during the early rehearsals that children must be given good art. Artistry was to be obtained only by considering the audience of supreme importance. Respect for the children who were to see the play superseded all other considerations. Knowing how important such matters really are, the director worked constantly to equip each actor with endurance, enthusiasm and loyalty—these would give a quality to their acting which would convince by sincerity and mellow interpretation. Such achievement on the part of a director can only be reached by long study and by constant practical work in rehearsals.

Each rehearsal period brought about new responsibilities until there were by actual count one hundred and fifty problems to be solved at one time. The stage manager had scenic designs to be checked, the electrician believed there was no lighting effect that would please the director and the actors, one by one, had to report by a schedule covering practically every hour of the day for special coaching. Thus the problems kept accumulating until the opening performance, by the laity called "dress rehearsal." Not even then can he be sure that the solutions are right, for corrections must be made until the last curtain falls.

One measure of the director's success, especially in children's plays, is in the response of the audience.

Approximately 950 children attended the matinee and for two hours lived in the enchanted land of Make-Believe. Grown-ups as well as children were held in its magic spell. Many were seen again at the evening performance, shepherding groups of borrowed or underprivileged children if they had none of their own to bring.

After the matinee performance the director stood in the back of the auditorium and watched this enthusiastic group of children rush to the stage to shake hands with the characters in one of their favorite stories. They were eager to touch the white fur of Malinke, the friendly monkey, and admired the courage and wisdom of Little Black Sambo who out-witted the man-eating tigers.

During this great procession the director had a vision of a children's theatre for children at East Carolina Teachers College. A theatre that will produce fine and more significant plays which will help the children of the State to interpret life more truly, to build a better society, to develop greater appreciation of beauty, discriminating taste in art, and by such means bring great and lasting happiness to boys and girls.

STAGE MANAGER

My official position in the Chi Pi Players is Stage Manager. When we decided to present "Little Black Sambo," I was expecting an easy time of it. "That'll be a push-over," I thought, but I soon found how wrong I was. I have never had such a hectic time with a greater variety of jobs in my whole dramatic career. I soon realized that "Little Black Sambo" was going to require more hard work of our staff than any play I had worked on previously. I was obliged to help do everything from building up sets to manufacturing ostrich eggs, jungle flowers, palm trees, and corn grinders. At rehearsals I was called on to take the parts of various characters during their absence, I even had to be a Mama Tiger with half a dozen cubs.

A stage manager's job is second only to the director's. That might sound conceited, but if anything goes the least bit wrong, whom does the director blow up? The Stage Manager! My director always says that a stage manager does the most work to get the least credit of anyone connected with the entire dramatic set-up. Since this production, I agree that he is right.

The set designer prepared for us a general design and pattern to be followed in filling in the bare stage and making it resemble a jungle. We first climbed to the third floor scenery room to see what scenery we already had that could be used. Four flats of faded trees and miscellaneous pieces of previously used scenery provided a solution to some of our problems. For the background,

we made use of a dull blue cyclorama, and with unusual lighting effects by our master electrician, a desired result was finally obtained. For bare corners and vacant spaces which needed dressing up, we had to look elsewhere for the other materials.

"We've just got to have some jungle flowers, just gobs of lively colored blossoms," someone said.

Three of us, Chi Pi "prexy," who was a wisp of a girl possessing boundless energy, the Chi Pi "Workhouse," who was a Freshman never seeming to tire, and Chi Pi Stage Manager, who was expected to set an example by keeping on the go, got busy. For three weeks the three of us cut crepe paper into petal-shapes until we saw pink, blue, red, white, green, purple, yellow, orange, and silver petals on class and in our sleep. Then we clipped together the multi-colored strips into the best possible patterns. We tried straight pins, but they did not work. Luckily, someone had a bright idea, and we raided a nearby teacher's office and came out with a suitable solution, a paper stapler. For a week or two, the make-up room in the rear of the Green Room so closely resembled a gaudy floral shop that curious visitors imagined that they detected perfume drifting from the display of flowers. Once finished, they were hung from wires tacked above our heads. It was a heartwarming sensation to step back and admire our artistic results. One item was completed.

Plans of the set demanded that Sambo, Black Mumbo, his mother, and Black Jumbo, his father, have a hut to call their home. We decided that a tobacco hogshead would fill the bill. A member of the A. A. U. W. secured for us the hogshead, which looked to us like an oversized rainbarrel, and we went to work on it. First, a top had to be made. This was covered with good old-fashioned broomstraw which gave an effect of natural thatch. Space had to be left for tying a rope to the hut, so that between scenes we could draw it up to the second floor flyroom. Here is where strong arms and tough hands were needed. With a guidance from those on the stage and strength from those above, the family residence of the "Black" trio was shifted from the sight of excited kids who swarmed the auditorium like flies on candy before sugar rationing. We had to cut a door in the hut and paint it to resemble bamboo. Evidently, we did a good job, because we heard no complaints. A platform was constructed for the base to give the height to the hut and to serve as a porch. Then, all was finished.

Now comes something which psychologists should appreciate. In constructing the most notable piece of scenery in the production, the same three who were faced with the problem of making jungle flowers were faced with the problem of bringing forth a

palm tree. An auto trip to the country netted us a tree trunk, and with the help of a campus athlete, we unloaded it in the auditorium. A group of so-called workers were killing time sprawling over the stage and in the lighting room playing the latest records. Whistling contentedly, we built a base for the tree and set it up on the stage. A few loafers noticed us and laughed at the sawed-off tree. Some of them shouted, "Hey, that doesn't even look like it's kin to a palm tree." We smiled (outwardly) and kept on working. We must have looked as though we enjoyed it, for in a few minutes, several Chi Pi Players had gathered around us, asking if we needed any help. "Oh, no," we lied, "This is too much fun." The Tom Sawyer element had entered into the work, for soon, the group was begging to lend a hand. One by one, the three who had been jeered at drifted to the back of the auditorium, and from there we watched eager students straightening coat hangers and sliding green, tasseled celophane over the wire. These fronds were tacked onto the top of the tree. We three onlookers went back to the stage and directed the workers in mixing paint to be used in transforming the color of the bark of the Sweet Gum tree into rings of light and dark brown which adorn real palm trees. It was fun watching a home-made Palm tree "take root" and fun to say later, "I had a hand in that!" I thought, "So did I."

Throughout the play, the term "corn grinder" occurred frequently. We did not know what Mumbo would use to grind her corn, but the same Freshman "Workhouse" had one of her many bright ideas. She procured a cheese box from the College dining hall, turned the lid over, screwed it to the base of the box, and covered it with foul looking papier mache and fouler smelling glue. To this she added a handle and let the creation dry. By some trick of fate, it turned out to be, perhaps not a corn grinder, but a reasonable facimile.

"We need some ostrich eggs," complained the property people during rehearsals. Two or three of our bunch were up town one rainy afternoon, and we ducked into a nearby grocery store to escape a fresh torrent. We had no idea that we could find anything suitable to use as ostrich eggs in a grocery store, but a glimpse at a basket of cocoanuts supplied us with a logical substitute. A close shave and a little white paint and Little Black Sambo had his long awaited eggs that night. The script called for a net in which to take the eggs, so we imposed upon the good nature of the Science Department by borrowing from them a net possessing strength enough to stand the weight of five ostrich eggs. Although the net had a rubber handle and a steel frame, no one questioned our use of it, even in the jungle wilds.

"How did you get the tigers to turn to butter?" asked the children after the matinee. We who knew never had the heart to tell them: "Oh that was just a trick of lighting effects and strips of yellow crepe paper." We let them go on believing that the tigers were in the stomach of Little Black Sambo in the form of "golden, melted butter"

Two asides I'd like to make about something that is not stage management. A special feature of the show was a lullaby rendered by a voice student who played the part of Malinke, the White Monkey. The words and music were written by a popular music major enrolled at E.C.T.C. An equally remembered contribution was the chanting of a fire song by another voice student who portrayed Black Jumbo.

We still lacked sugar cane, so we crowded into an auto and went on a search. Dry corn stalks painted green, we decided, would do, so we stopped beside a field of corn on some lonely country road. Unknown to Farmer Brown, we bundled up enough of the stalks and crammed them in the trunk of the car. After the painting job was over, the results were amazing, for after the matinee, a little boy came back stage and timidly asked me if I would give him some sugar cane to chew. He related to me how he had visited a farm once and had chewed some of the sweet stalks. I saved him a disappointment by saying that we had to use the cane that night for another performance. "Come back tonight and I'll give you some," I told him. Luckily, he never came back, for we of the cast hated to fool little children as much as they disliked being fooled.

Five minutes before the curtain went up, that same Freshman who had been working on properties, and I were on the third floor in the property room looking for artificial flowers that might be found growing around the steps of the jungle hut. What we brought down and taped to the box used for the steps were none other than the flowers that Cathy, of "Wuthering Heights" had held in her frail hands during her death scene in a last year production. I casually asked some of the audience how they had looked. They might have been lying, but they told me that the flowers looked as if they had been set out and were growing naturally.

Yes, "Little Black Sambo" created quite a stir among the children of Greenville and among students on the campus, but that was nothing compared to the work it demanded from the Chi Pi Players. No, I'm not complaining . . . I'm bragging, proud that I could play such an intimate part in such an absorbing experiment.

—DAVE OWENS.

THE LEADING CHARACTER

"I certainly did enjoy the play." Never in my life have I appreciated words more than these I heard repeated over and over as hundreds of children, from the ages of one to twelve, walked slowly across the stage shaking hands with all the characters in the play, their beloved "Little Black Sambo."

The play, "Little Black Sambo" may have been written entirely for the pleasure of children and the College put on this production for the purpose of entertaining the children, but a lot of grown people came to see it and enjoyed it.

The first night I went over to the college for rehearsal I felt out of place, and at the start, I didn't think I was going to like this very much. Working with college students who had starred in plays, but when I saw football players drop their dignity to walk on their hands and knees, I felt a warm feeling of friendship, a friendship which grew as I knew the director and the cast better. Often, when I was not in the scene which was being practiced at the moment, some of the students would come up and ask me if I wouldn't like a drink from the "Y" Store. This I appreciated very much.

The thing I found most difficult was getting into the character and making myself act as if I were a little native of a far-off jungle land. This problem became less difficult to me with the help of the other characters who seemed more able than I to keep in character most of the time. Another thing that helped me so much was the guidance of the director. Perhaps the most terrifying thing that confronted me was the task of learning the lines. Although I had taken dramatics for two previous years, I had never had a part with so many lines. I admire Mr. Britton for the way he went about getting us to learn our lines. Before we ever went on the stage to get our places, we spent several nights sitting around together just getting acquainted with our script.

I found that I was starting as an inexperienced player, and that I had to work hard to give the director the accuracy with the lines and the precision in stage business and movements that he required. It took some time to learn to say the lines in the chants such as, "I want,—I want—my little red coat, I want, I want, my green umbrella, oh! oh! oh! I want, I want my little purple shoes with crimson soles and linings." Each Saturday, for about two hours at the time, I would spend rehearsing these chants and my dancing routines.

What interested me especially was the expert mechanism with which the stage manager and master electrician worked in getting things into order and the way in which the lights would flicker in

the fire dance. To me, these were as interesting as the play itself. The stage set was the prettiest I have ever seen.

I found that the director was a "regular fellow" and he wasn't quite as hard as he at first appeared to be. He and the other people connected with "Little Black Sambo" gave me the most enjoyable four weeks of my life.

—TOM ROWLETT.

A MINOR CHARACTER

Malinke! The very name brings back the feelings I had—of anticipation, of sadness, of happiness, of heartaches, of thrills—in the wonderful new experience I had of bringing to life Little Black Sambo's friend, Malinke, the good monkey.

From try-outs to final curtain, Malinke became my best pal and I began to adopt her habits.

At the afternoon performance I fully realized the importance of my part as Malinke. For then I knew for the first time I was really filling with great joy the hearts of many children because I was little Black Sambo's friend. It wasn't my acting that seemed to be important any more, but it was simply being Malinke in real life. As I jumped around the stage from side to side and spoke my lines I could feel a certain tension among the audience, sometimes children were screaming at the top of their voices, and then at times I could feel the children relaxing as if they were on that stage playing the part themselves. They were living "Little Black Sambo" as much as those portraying the characters.

I remember an incident in the play which stands out clearly in my mind. During the fight between little Black Sambo and the tigers I could hear children's voices screaming from the audience as if to warn, "Look behind you little Black Sambo! Run, Sambo! Look out Sambo!" Those voices showed they wanted to help Sambo and protect him; and they saw me, Malinke, come to his rescue sometime later. I then visualized Malinke not as a stupid monkey but as a heroine. I could tell from these reactions of the audience that everything was satisfactory and that was all that mattered from then on.

After the final curtain I felt as if my ideal has been realized, for the children who saw "Little Black Sambo" trailed Malinke with hero-worship. To watch hundreds of little faces look up at me and beam with joy because they could see, hear, and touch Malinke, filled me with a happiness that compensated for any strain I went through to create the illusion of real life.

—EUGENIA ABEYOUNIS.

THE COSTUMER

From the time that Eve arrayed herself in a spray of fig leaves, women (and men, too, if they would admit it) have been aware of the utter charm of costuming.

So it was that we Chi Pi members interested in costumes gave whoops of joy last fall when Clifton announced that "Little Black Sambo" was to take a lead for the year's program of Chi Pi Productions. Not only is "Little Black Sambo" entirely different and entertaining but such a play would open unexplored vistas in costuming.

And so after attending two or three play practices—where we laughed so hard at monkeys' pranks and tigers' tricks that it was impossible to concentrate, we finally got down to work.

Clifton ordered costumes for all monkeys and tigers. With an eye to our budget, we ransacked the trunks in the small cubicle of a costume room on third floor Austin with these results: an old coat and shirt which were used for black Jumbo, and quite a lot of odds, ends, and trinkets for which we later found use.

Just when we felt really under way, the costumes we had rented for the animal kingdom arrived. With horror, we discovered that the monkey's costumes were entirely impossible, those for the tigers were too small, and new material had to be ordered for the monkeys. So we called on those campus lassies who sew a fine seam—the Home Economics majors—who kindly consented to make all monkeys' paraphernalia and render the tigers' costumes usable by adding strips of white artificial fur down the front side, as all animals have softer, lighter fur down under. Black Jumbo was minus a pair of pants, and Little Black Sambo was lacking his loin cloth, so these also the Home Economics girls consented to make for us.

Black Mumbo needed a dress, which I proceeded to design and make, as I am a Home Economics major myself.

Since little Black Sambo wouldn't be satisfied with just a loin cloth and cap, we started a collecting tour to clothe him in the wonder raiment from the "bazaar." The purple shoes with crimson soles and crimson linings came from the five and ten. For the little white monkey, we borrowed a grass skirt.

And so with miscellaneous turbans and ostrich feathers for Mumbo and Jumbo, strings of beads and bear claws for all, we put the costumes "to bed" and took a deep breath of relief until the Great Day of The Performance—and a good one it was, too.

—MARY SUE MOORE.

THE FIRST GRADE

"Little Black Sambo" is one of the favorite stories of children. They enjoy hearing it and seeing pictures of it in their story books during their pre-school years and, after entering school, they continue to show interest through group and individual activities of various kinds as they mature in their ability to interpret what they feel.

When the children heard that college students were going to dramatize Little Black Sambo for them they were delighted. They had to be familiarized with the play version so they would not be confused by the differences between that and the story they knew, and this was done shortly before they saw the play. Every child in the grade had a ticket. The children listened and observed very attentively and laughed gleefully throughout the performance.

Student teachers recorded these remarks of the children as they discussed the play the next day. Teacher and children agreed to put together the sentences that belonged together and send them as letters to the director and sponsors telling what they liked best. The teacher said, "I can make the letter sound much better by grouping all of the sentences about Little Black Sambo together and all of those about the tigers together and all those about rhythms together and so on so that the letter will have a good beginning, a good middle, and a good ending. The next day they finally had the letter ready to send as follows:

Dear Mr. Britton,

Your play was good.

You acted well.

You did a good job.

Thank you for working so hard.

We liked Little Black Sambo.

We liked Little Black Sambo's shoes.

We liked to see Little Black Sambo jump.

We liked to see him shiver.

We liked it when Little Black Sambo was giving the blue trousers to the tiger.

We liked it when Little Black Sambo was putting the umbrella on the tiger.

We liked the monkeys.

We liked Malinke.

We liked Tangalingalinga.

We liked Mappo.

We liked Zalulalula.

We liked Sonkopyana.
We liked the way they chattered.
We liked the monkey swings.

We liked the tigers.
They sounded like real tigers.
We liked the way the tigers jumped.
We liked the tiger fight.
We enjoyed it when they melted to butter.
We liked the baby tiger.
We put a picture of a tiger on our bulletin board.

We liked Black Jumbo.
His song was pretty.
We liked Black Mumbo.
We liked Donald Duck.
We liked it when Donald Duck held the doll.
Donald Duck picked up Redd.
We liked Mickey Mouse.
We liked Snow White.
We liked Dopey.
We liked Mr. Britton.

We walked like tigers when we had rhythms today.
We acted like monkeys, too.
Frank jumped like Little Black Sambo when the tigers were
after him.
He shivered like Little Black Sambo, too.

It was a nice play.
We enjoyed it.

Your friends,
—MISS REDWINE'S GRADE.

These letters, one to Mr. Britton and one to the A.A.U.W., were sent through the local mail of the college post office; but the play was not forgotten. It came up for discussion time and again. The most appealing parts were spontaneously dramatized by individuals and groups. Occasional references were made even six months later. It will live in their minds forever.

—ANNE REDWINE,
Critic Teacher, Training School.

THE FIFTH GRADE OF THE TRAINING SCHOOL

A group of ten and eleven year old children were in the midst of conference. One of the children was holding before the group a picture she had painted. The others were evaluating her work.

The picture was a landscape showing luxuriant growth. One child asked "What are those purple things on that bush?"

"That?" asked the child, touching the "purple things." "They are flowers."

"I thought they might be little Black Sambo's shoes," the inquirer replied.

There was a chuckle of appreciation at the appropriateness of the idea. Others made comments, "It does look like them." "He might hang them on a bush like that." In other words that was a poetic thought quite in keeping with Little Black Sambo's poetic nature and all appreciated it as such. The group had unity of understanding of an individual and their manner of expressing their thoughts proved that Little Black Sambo was a living character to them. All, or almost all, of that group had seen the play "Little Black Sambo." A familiar story that had not grown stale had been given a new interpretation for them. Instead of feeling superior to a story learned in the first grade or earlier they had come to see it in a new light and with a new respect.

After this play "Little Black Sambo" was presented by the Chi Pi Players a group of ten year old children were discussing it. Many expressed their opinions about it. One said, "I liked the way it showed that Little Black Sambo could go into the jungle if he carried fire. That showed how animals are different from people. I read a story one time about a boy that went and stole fire from the gods so people could have it."

Another child said, "I liked the way it showed that all monkeys are not alike. Some are good and some are bad, just like people."

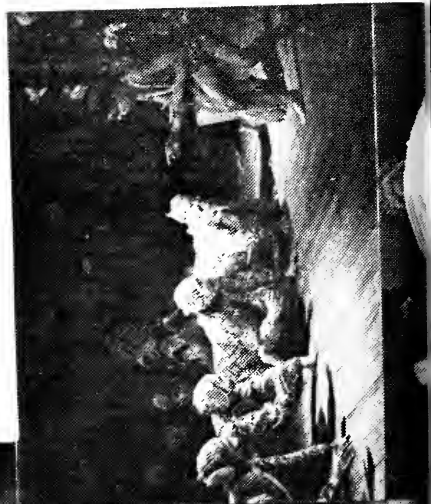
Another commented, "I liked the song Little Black Sambo's father sang. It was about the rain and the sun and all that. It was about the important things."

These and less profound comments showed the values to a group of children of a good play well presented. This play, based on a familiar story that had universal appeal, had helped them to read character, to interpret life.

Another interesting outcome of this play was the type of reading it seemed to aid in stimulating. For quite a while following the play these children were interested in reading books descriptive of the jungle. Kipling's books and Frank Buck's books were read by many children and "Life in Bengal Jungle" was read by the one who could manage it. This interest in jungle life was keenly alive six months later. A good play should open new avenues of interest. "Little Black Sambo" stood well that test.

—CLEO RAINWATER,

Critic Teacher, Training School.





A PICTORIAL REVIEW OF "LITTLE BLACK SAMBO"

(See two inside middle pages)

1. Black Sambo returns from the bazaar with material for Little Black Sambo's little red coat and little blue trousers instead of the eggs, and butter and sugar and milk that Black Mumbo sent him for.
2. Black Mumbo has refused to make the coat and trousers for Little Black Sambo unless he gets the eggs and butter and sugar and milk. So he goes into the jungle for these—and meets the monkeys.
3. While in the jungle, he also meets some tigers and has a very hard time convincing them that he is not trying to be more beautiful than they are.
4. The mean monkeys, Tangalingalinga and Sonkoponyana, who do not like Little Black Sambo because he has made friends with the "stupid monkey," Malinke, go to his home and steal his drum.
5. and 6. The tigers take Little Black Sambo's pretty little red coat and his lovely blue trousers and his little green umbrella and his beautiful purple shoes with the crimson linings.
8. The mean monkeys are determined to get even with Little Black Sambo for helping Malinke play a trick on them. They kidnap him.
9. But his friends come to his rescue. There is the white monkey, the yellow monkey, and the gold monkey to the rescue.
10. Here is Malinke, rapturous over her reward of a grass skirt for her part in Little Black Sambo's rescue.

A HIGH SCHOOL TEACHER

One of the complexities of a high school student is that he wishes never to be mistaken for a child. Even a ninth grader considers himself fully grown, and it would be a sad error for a teacher by word or action to insinuate that he was anything else. In the assumption of this attitude a high school student will meticulously avoid any activity which might indicate to others that he was not so mature as he thought himself. This false conception of himself—for bare-faced and counterfeit it is—is mainly responsible for his surface lack of interest in anything resembling a children's play. He just feels above it all.

When the performances of "Little Black Sambo" neared, my students in Greenville High School were not unlike their brethren all over this broad land. Of course, we had one trump up our sleeves. One of the most popular boys in high school and a member of our dramatics class was to be the leading character. Another attraction was the class credit which was offered for attendance. Then, too, some of the boys and girls had seen the Clare Tree Major production of "Alice in Wonderland" the year before and knew that children's plays could be entertaining. With all these factors at work quite a sizable group from the high school turned out for the performances.

Their reaction? They liked it. They snickered with the monkeys and growled with the tigers. They saw good lighting and good staging. They learned that Hollywood wasn't the only place where entertainment could be manufactured and that actors at home were better, anyway, than those in the "horse operas." For a moment they forgot they were adults—and how much that alone was worth they will never realize and I shall never be able to compute. They forgot to say to themselves, "This is a children's play, so I couldn't possibly like it." The horizon of their vision receded, and they emerged from the auditorium a little broader, a lot happier than they had been when they entered.

Their reaction? They thought it was great fun.

—RICHARD WALSER,
Director Dramatic Arts in
Greenville High School.

A COLLEGE STUDENT

No amount of advance publicity seemed to counteract the impression on the campus for a long time that the play "Little Black Sambo" was not written exclusively for children. Such expressions as these were heard: "I remember something about a little colored boy and the jungles." "Where can I find time out for a kid's play?"

The Chi Pi Players bestirred themselves to break up this

attitude and did not stop until they had the interest of the entire college, working to the last minute even on the eventful day. The characters, coming straight from their afternoon performance for the children, entered the dining hall for the evening meal in full costume and make-up. Their appearance, added to the enthusiastic reports of those who had seen the play, produced the desired effect. Those who had never before thought of attending, fell in line for tickets that night.

Those who saw both performances felt a subtle difference between the two. In the afternoon the cast made appeal to the children's love of fantasy and action, and that night they worked to get across finer shadings of lines.

At the night performance, it was amusing to watch the startled expressions on the faces of the once skeptical students as the house lights dimmed, the curtains parted, and the slim brown figure of little Sambo swayed to the weird chant of the fire song.

As the play moved on I found myself holding back, as perhaps becomes an adult, my own laughter when I noticed the expressions on the faces of the female hero-worshippers when they beheld their football players in the role of growling tigers. They must have doubted the age-old Biblical quotation, "When I was a child, I spake as a child, but when I became a man, I put away childish things," for these fine specimens of manhood were thoroughly enjoying running around on all fours. The college students in the audience suddenly caught the same spirit, and from then on enjoyed the fun.

The universality of the appeal was shown in many places but none more than in the scene with which little Sambo so ardently desired his crimson shoes and the green umbrellas. This feeling was heartily echoed in the hearts of the college students as well as of the children. Everyone has at sometime felt the thrill of wanting something that seemed just beyond the power of attainment, some little thing, perhaps as a young girl wishing for her first silk stockings or that coveted first job.

They saw in a delightfully superb jungle with fantastic people strutting on the stage the whole pattern of life, characteristics of people they knew—in the good, the bad, the clown, the stupid one, those types seen in the monkeys and tigers. Those with the least imagination or artistic sensitivity enjoyed the animals and envied them as they capered around.

The swaying rhythm that Sambo used in his bodily movement and his chanting of the fire song delighted all, especially the musicians, and brought forth favorable comment from even the most critical observers.

Others in the audience probably shared my philosophizing. In a world of stress and responsibility, people's minds seek something to offset the pressure of life. This carried the students back to memories of the past, the pleasant thoughts of never-never land where exams and parallel reading are unheard of or where the older folk perhaps forgot to think of rheumatism and aches. Here they returned to the memories of their childhood. Once again through imagination they were transplanted to a world of enchantment.

With keen interest many of the observers who knew something of the art of play production appreciated the ingenious stage craft, the fantastic make-up, the rhythm, harmony, balance, and grace which the actors combined to give unity and emphasis to the play as a whole. They marveled at the tricks done by lighting, as the way the tigers turned into butter before their very eyes and at the way the master electrician produced other startling effects.

Some doubtless left the auditorium with the feeling, "What fools we adults are!" As long as the future has children who believe in the little man overcoming the big man, surely there is hope for the future.

—MARTHA RICE.

SPONSORS A. A. U. W.

The Greenville chapter of the American Association of University Women were the sponsors of "Little Black Sambo," which was the third entertainment for children which they had sponsored in their program of community activities. The other two had been performances by companies of national reputation specializing in children's theatre productions, Sue Hasting's Marionettes and the Clare Tree Major Players.

The plays produced by the Chi Pi Players had been of such high quality that the A. A. U. W. instead of having a professional company voted to have them put on their next play for children. The organization was to assume financial responsibility. The Players accepted the offer and the results were highly satisfactory in every way. The performance of "Little Black Sambo" came up to high professional standards of art, they felt, and the community responded so that a Children's Little Theatre with the College as the center might be established may come true, but this is a vision for the remote future. The A. A. U. W. hopes at least to sponsor a play for children each year.

Other civic, educational, and literary organizations of the town, under the leadership of the A. A. U. W., were brought together in what was, in fact, a co-operative plan for the benefit

of the community. These gave whole-hearted support to the venture. The schools were reached through the Parent-Teacher Associations. Members of clubs pledged to buy a certain number of tickets, most of which were donated to children who could not afford to buy tickets. The Greenville newspapers gave good space and the radio station gave time to help publicize the event. The result was that large audiences literally filled the auditorium for both the matinee and evening performances.

The sponsors feel that their third undertaking in having a co-operative production of a play for children was even more successful than their first two efforts and hope that the A. A. U. W. play for children will be an annual event.



**PROGRAMS OF PLAYS
MARKING PROGRESS**



SATURDAY AND MONDAY EVENINGS

February 17 and 19, 1940

STAGE DOOR

By George S. Kaufman and Edna Ferber

Direction Clifton Britton
Art Direction..... John D. Bridgers
Costumes Barbara Keuzenkamp
Music Direction..... Spencer Hatley

CAST

Olga Brandt	Katherine McClees
Mattie	Elizabeth Wilson
Mary Harper	Marie Smith
Bernice Niemeyer	Lucy Ann Barrow
Madeline Vauclein	Evelyn Pendergrass
Judith Canfield	Ethel Gaston
Ann Braddock	Joyce Hill
Kaye Hamilton	Nell Breedlove
Linda Shaw	Tompy Benton
Jean Maitland	Mary Ellen Matthews
Bobby Melrose	Helen Flanagan
Louise Mitchell	Prue Newby
Susan Page	Ursula Carr
Pat Devine	Alice Alligood
Kendall Adams	Shirley Latham
Terry Randall	Jane Copeland
Tony Gillette	Ossie Faircloth
Mrs. Orcutt	Helen Gray Gilliam
Frank	John David Bridgers
Sam Hastings	James Thompson
Jimmy Devereaux	Frank Morris
Fred Powell	Jim Ipock
Lou Milhauser	Norman Wilkerson
David Kingsley	Ward James
Keith Burgess	David Breece
Mrs. Shaw	Rose Marciole
Dr. Randall	Waylan Tucker
Larry	Lindsay Whichard
Adolph Gretzel	John Glover



THREE MEMBERS OF THE TECHNICAL STAFF AT WORK ON THE
"STAGE DOOR" SET.

SCENES

ACT I

Scene I. The Footlights Club (Main Room). Somewhere in the west Fifties, New York.

Scene II. One of the bedrooms. A month later.

ACT II

Scene I. Again the Main Room. (Same as Act I, Scene 1.) A year later.

Scene II. Two months later. (Same.)

ACT III

Scene I. The following season. (Same.) A Sunday morning.

Scene II. About two weeks later. (Same.) Midnight.

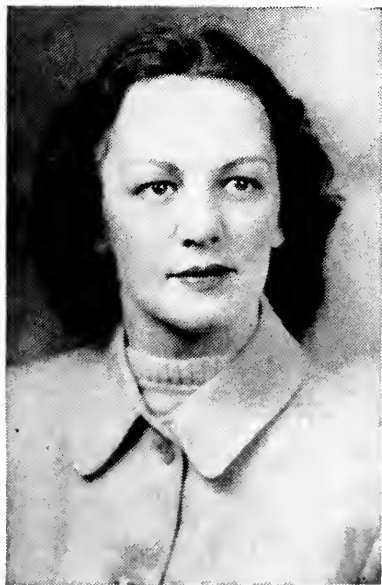


THE LEADING LADY OF "STAGE DOOR" WAITS FOR THE DIRECTOR TO GIVE HIS FINAL CHECK ON HER COSTUME.

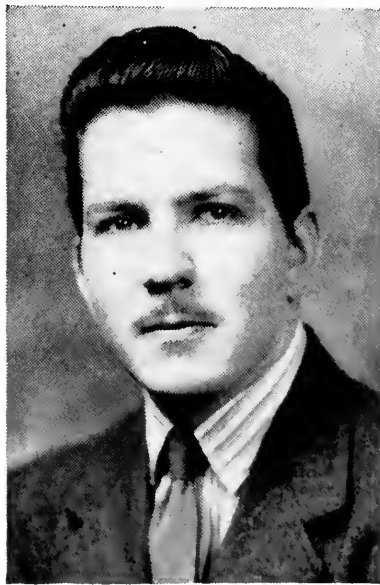
TECHNICAL STAFF

Stage Manager	Harvey Deal
Assistant Stage Manager	Ruth Frazelle
Master Electrician	Waylan Tucker
Make-up Director	Lena C. Ellis
Foreman of Stage Construction	Hampton Noe
Wardrobe Mistress	Annie Hart Boone
Assistants	Doris Dobson, Rowena Hicks
Production Manager	Lindsay Whichard
Head Usher	Christine Harris
Sets Dressed by	Morena Robinson, Ann Meadows
Property Mistress	Vileigh Austin
Assistants	Ruth Hawks, Evelyn Jernigan
Lobby.....	Margeret Allen, Helen Geddy, Lucille Edge, Frances Cutchins.
Song, "My Stage Door Love".....	By Loomis McLawhorn

LEADING CHARACTERS OF "STAGE DOOR"



JANE COPELAND
—who plays Terry Randall.



WARD JAMES
—who plays David Kingsley.

FRIDAY AND SATURDAY EVENINGS

May 16 and 17, 1942

WUTHERING HEIGHTS

By Randolph Carter

Based on the novel by Emily Bronte

Direction Clifton Britton

Art Direction Fenly Spear

Costumes Ruth Bray

CAST

Ellen Dean Irene Mitcham

Joseph Russell Rogerson

Heathcliff George Lautares

Hindley Earnshaw Billy Greene

Catherine Earnshaw Ruth Bray

Edgar Linton Ward James

Isabel Linton Jane Copeland

SCENES

ACT I

Wuthering Heights, on a summer night.

ACT II

Scene 1. The Grange; an evening in autumn, several years later.

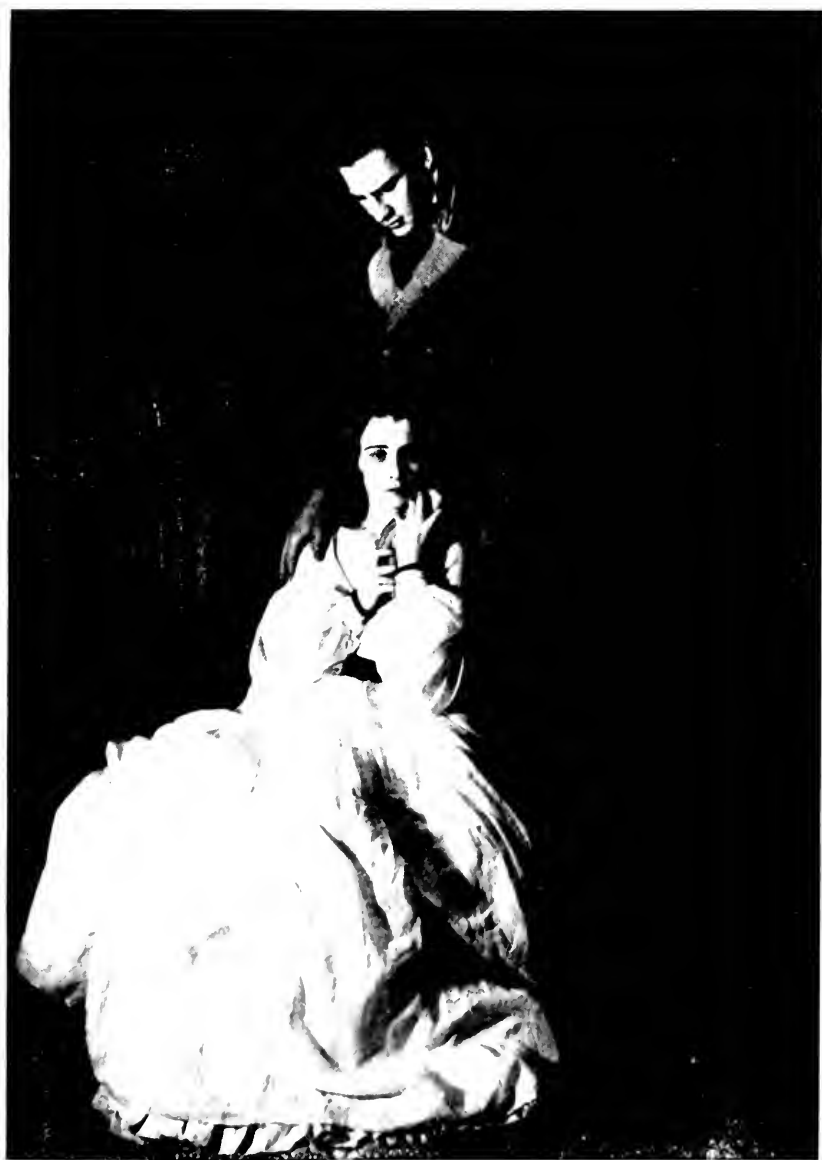
Scene 2. The same; morning, several weeks later.

Scene 3. The same; midnight, a night in winter.

Eight Minutes Intermission.

ACT III

Wuthering Heights; morning, the following spring.



A TENSE MOMENT FROM "WUTHERING HEIGHTS"

STAFF FOR THIS PRODUCTION

Stage Manager	David Breece
Assistant	Pauline Abeyounis
Electrician	Fenly Spear
Sound Mistress	Sybil Taylor
Properties	Elizabeth Meadows, Margaret Moore, Margaret Lewis.
Make-up Director	Lena C. Ellis
Sets Executed by	David Breece
Assistants	Walter Mallard, Alice Ferbee, Lona Maddrey
Publicity	Elizabeth Coppedge, Marjorie Dudley
House Manager	Bill Dudash
Costume Mistresses	Mary Ruffin, Garnet Cordell
Head Usher	Janie Eakes
Stage Dressed by	Alvin Wooten, Dan Wardell, Walter Mallard, John Dillinger, Howard Adams, George Heafner.



STAGE SETTING FOR THE FIRST AND LAST ACTS OF “WUTHERING HEIGHTS”

THURSDAY AND FRIDAY EVENINGS

November 21 and 22, 1940

THE SKULL

By Harry E. Humphrey

With J. Owen

Direction Clifton Britton
Art Direction William Harris
Costumes Mary Gaskins

CAST

Mrs. Harris Sybil Taylor
Dorothy Merrill Ruth Bray
Anna Ophelia Hooks
Professor Vorheese George Lautares
Steve Tolman Waylan Tucker
Robert Demarest Bill Dudash
Jerry Brownell Jimmie Dempsey
Captain Allenby DuBose Simpson
Harry William Burks
The Skull ? ? ? ?

SCENES

ACT I

A deserted Church, 10 miles from Greenwich, Conn.

ACT II

Same as Act I. A few minutes later.

ACT III

Same as Act II.

TECHNICAL STAFF

Stage Manager	Jean Phillips
Master Electrician	Fenly Spear
Assistant	Bob Whichard
Properties	Mary H. Ruffin
Effect Mistress	Gene King
Assistant	Walter Mallard
House Manager	Ward James
Head Usher	Dorothy Davis
Assistants	Doris Hockaday, Garnet Cordell, Edith Warick, Virginia Rouse, Claire Lewis, Alice Ferbee, Hazel Williford, Janie Eakes.

TECHNICIANS IN "THE SKULL" COMPANY



JEAN PHILLIPS
Stage Manager



GENE KING
Effect Mistress



A CREEPY MOMENT FROM "THE SKULL"

THURSDAY AND FRIDAY EVENINGS

February 26 and 27, 1942

A DOLL'S HOUSE

By Henrik Ibsen

Translated by William Archer

Direction	Clifton Britton
Art Direction	Fenly Spear
Costumes	Helen Flynn
Dance Direction	Marie Smith

CAST

Ellen	Hazel Harris
The Porter	William McHenry
Towald Helmer	Denton Rossell
Nora Helmer	Ruth Bray
Mrs. Linden	Agnes W. Barrett
Nils Krogstad	Richard G. Walser
Dr. Rank	Meredith N. Posey
Emmy	Lenna Rose
Ivar	Douglas McLeod
Bob	Billy Laughinghouse
Anna	Stella Grogan

SCENES

ACT I

The Home of the Helmers. Norway. Christmas Eve.

ACT II

Same as Act I. Christmas Day.

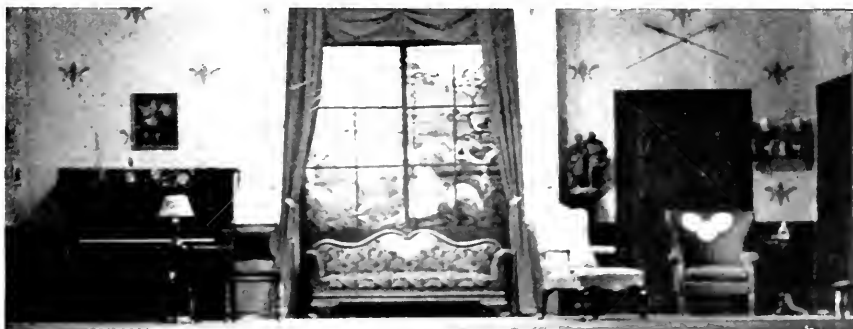
ACT III

Same as Act II. The following day.

TECHNICAL STAFF

Technical Director Fenly Spear
Assistant Carol Winsette
Stage Managers Ophelia Hooks, Dave Owens
Properties Dorothy Wycoff
Make-up Director Lois Grigsby
Assistant Martha Rice
Production Assistants..... Don Marriott, Mary T. Bailey, Bernice
Freeman, Lena Giles, Alice Ferebee.

STAGE SETTING FOR "A DOLL'S HOUSE"



A SCENE FROM "A DOLL'S HOUSE"



SATURDAY AND MONDAY EVENINGS

February 11 and 13, 1939

MARTIN FLAVIN'S

CHILDREN OF THE MOON

Direction Clifton Britton
Art Direction John David Bridgers
Costumer Nell Perry
Music Direction A. L. Dittmer
Stage Manager Annie Laura Beal

CAST

Walter Higgs Ferdinand Kerr
Thomas Robert Musslewhite
Madam Atherton Sarah E. Bristel
Jane Atherton Nancy Page
Laura Atherton Helen McGinnis
Judge Atherton Sidney Mason
Major Bannister Bruce Harrison
Doctor Wetherell Fodie Hodges

SCENES

ACT I

Living room of the Atherton Home. Early morning.

ACT II

Same as Act I. Twilight of same day.

ACT III

Same as Act II. Late evening.



THE DIRECTOR GIVES INSTRUCTION



REHEARSING A SCENE



A SCENE FROM "DOUBLE DOOR"



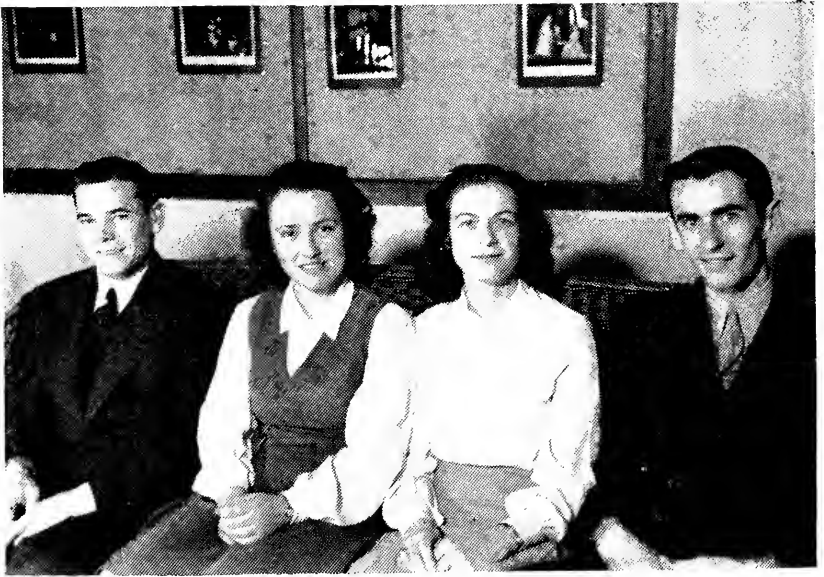
A SCENE FROM "ON THE BRIDGE AT MIDNIGHT"



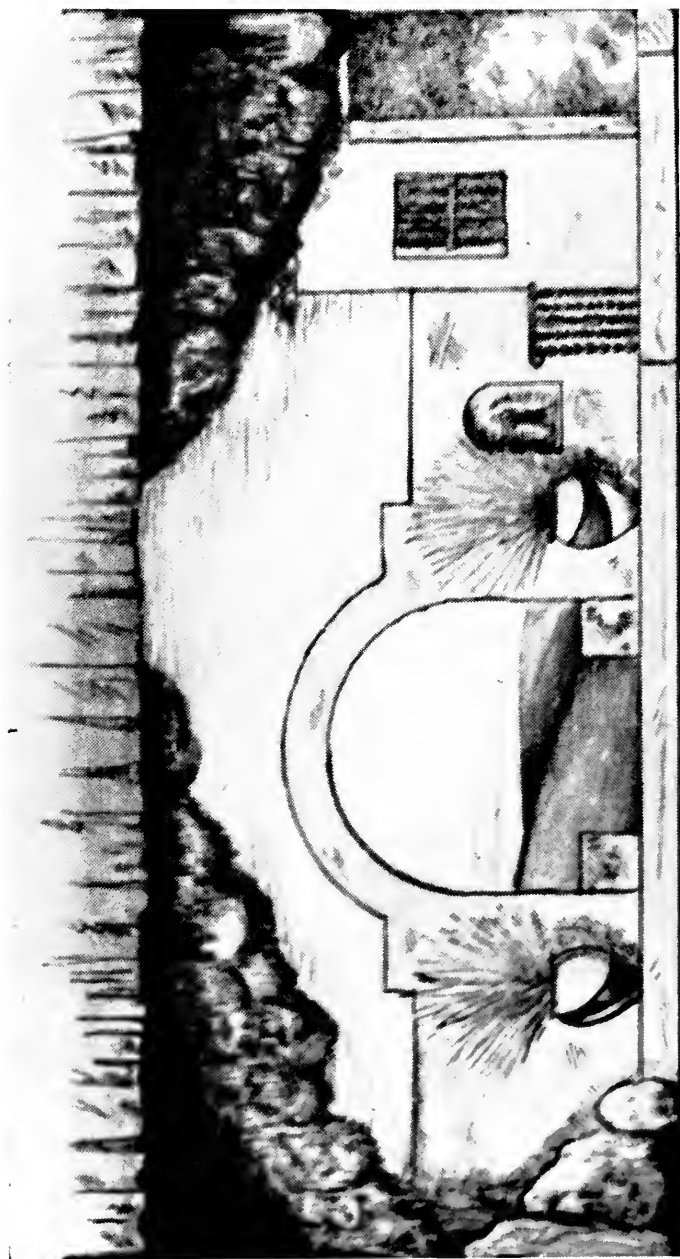
SCENES FROM "VICTORY OVER DEATH"



A SCENE FROM "RAMONA"



THE "EXTRAS" OF THE "RAMONA" CAST WATCH THE LEADS PLAY AN IMPORTANT SCENE.



DRAWING OF THE STAGE SETTING FOR "RAMONA"



A SCENE FROM THE CHI PI PLAYERS STATE FESTIVAL WINNING
PLAY "RAINBOWS IN HEAVEN."

LIST OF PLAYS

Smilin' Through
Tweedles
Dick Makes a Mistake
The Patsy
The Arrival of Kitty
Sunshine
Children of the Moon
Sham
Wedding Clothes
The Man Who Came Back
The Elopement
Kempy
The Milky Way
Stage Door
Sky-Fodder
Women's Ward
For the Love of Pete
O Joy San
The Skull
Ramona
Wuthering Heights
On the Bridge at Midnight
Double Door
Little Black Sambo
A Doll's House
Rainbows in Heaven
Vivacious Lady
Applesauce
Victory Over Death



MEMBERS OF THE "DOUBLE DOOR" COMPANY TAKE A CURTAIN
CALL





